

The Musical World.

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VOL. 53—No. 11.

SATURDAY, MARCH 13, 1875.

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CRYSTAL PALACE.—SATURDAY CONCERT.—THIS DAY, The Programme will include: Overture, "Genoveva" (Schumann); Symphony, "Reformation" (Mendelssohn); Concerto, for violin and orchestra, in G (Joachim), first time at these Concerts; Overture, "Les Travailleurs de la Mer" (W. G. Chaine), first time at these Concerts. Vocalists—Miss Edith Wynne, Mlle Helena Arnim (her first appearance). Violin—Herr Joachim, Conductor—Mr MANNS. Numbered stalls, Half-a-Crown.

M R W. COENEN'S CHAMBER CONCERTS OF MODERN MUSIC.—The THIRD CONCERT, on THURSDAY, March 18, Quartette in A minor, for two violins, viola, and violoncello (J. Svendsen); Romanza, "Ruhe siess Liebesamen" (J. Brahms); Song, "Ariose, Saturia" (Handel); Sonata in E minor, for piano and violin (Raff); Lieder (a) "Liebestraum" (J. Brahms); (b) "Frühlingstiel" (Coenen); Lieder (a) "Der Ara," (b) "Geib ront mir zi fneen" (Rubinstein); Quartet in E flat, for piano, violin, viola, and violoncello (C. J. Brummbach). Vocalists—Mlle Johanna Levier and Mlle Helena Arnim. Instrumentalists—Messrs Wiener, Amor, Zerbini, Daubert, and Willem Coenen. Stalls, 7s.; balcony, 3s.; Admission, One Shilling; at Novello's, 1, Berners Street; Lucas, Weber & Co., New Bond Street; and at St George's Hall.

PHILHARMONIC SOCIETY. Conductor—Mr W. G. CUSINS. FIRST CONCERT, THURSDAY, March 18, at ST JAMES'S HALL. STERNDALE BENNETT's Funeral March (his last composition), and the Orchestral Prelude to his "Ajax" Music. The Sacred Cantata, "THE WOMAN OF SAMARIA." Miss Edith Wynne, Madame Patey, Mr W. H. Cummings, and Mr Sankey. Herr Joachim will play Mendelssohn's Concerto; Overture, "Rule of the Spirits," &c. Stalls, 10s. 6d.; area or balcony tickets, 7s., 5s., and 2s. 6d.—Stanley Lucas, Weber & Co., 34, New Bond Street; usual Agents; and Austin's Ticket Office, St James's Hall.

FRIDAY NEXT.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor—Sir MICHAEL COSTA. FRIDAY next, March 19, at 7:30, MENDELSSOHN'S "ST PAUL." Miss Edith Wynne, Madame Patey, Mr Edward Lloyd, and Mr Sankey. Organist—Mr Willing. Tickets, 3s., 2s., and 1s. 6d., at 6, Exeter Hall. Note.—The Forty-Third Passion Week Performance of the "MESSIAH," WEDNESDAY, March 24. Tickets now ready.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W. President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERTH. NINTH SEASON, 1875.—THE SECOND CONCERT will take place on the 31st March. The Concerts of the Society afford an excellent opportunity for rising Artists to make their first appearance in public. Full particulars and prospectus may be had on application to H. G. HOPPER, Hon. Sec.

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MR ORLANDO CHRISTIAN (Basso) begs to announce his Return to Town; and requests that all letters respecting ENGAGEMENTS may be addressed, 5, Chapel Place, Cavendish Square, W.

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By Order, JULIAN MARSHALL, Hon. Sec.,
March 8, 1875. 13, Belsize Avenue, London, N.W.

TO THE MEMBERS OF THE SENATE OF THE UNIVERSITY OF CAMBRIDGE.

GENTLEMEN,—The long list of influential names forming Mr MACARREN's Committee appears to me to indicate a desire on the part of the Senate for that gentleman's success little short of unanimous. In deference to that implied desire, I beg leave to withdraw my name from the list of Candidates.

Whilst thanking those gentlemen who have interested themselves on my behalf, permit me to add that the promise of Mr MACARREN's election be realized, the result will be scarcely less gratifying to me than would have been my own success.—Faithfully yours, J. BARNEY.

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SONG.

Words by Miss S. P. HOWELL.

Music by WILFORD MORGAN,

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ALFRED HOLMES'S JEANNE D'ARC.

There is very much to be praised in the "dramatic symphony," entitled *Jeanne d'Arc*, which formed the novelty at Saturday week's concert in the Crystal Palace. Mr Alfred Holmes, its composer, like his brother, Mr Henry Holmes, studied composition, as well as the violin, under Spohr. The highly finished duet-playing of the brothers Holmes, especially in the works of their honoured master, years ago, created a marked sensation, and is still remembered. For some time past Mr Alfred Holmes, devoting himself mainly to composition, has lived a great deal abroad, so that the artistic union of the two brothers has in a measure been dissolved. On the Continent, especially in Russia and France, Mr Alfred Holmes fairly stands his ground, some of his important works having been well received and favourably noticed both in St Petersburg and in Paris. *Jeanne d'Arc* is a subject by this time pretty well worn; but, if composers believe they can find some new way of treating it, the right to essay their powers is incontestable. The poem supplied to Mr Holmes, in the original French, is from the pen of Madame Alfred Holmes, his wife; and an excellent English version, made for home performance by Mr Joseph Bennett, was the one used on Saturday. The poem is divided into five parts. The first part opens with a pastoral symphony for orchestra which (like the introduction to M. Gounod's *Jeanne d'Arc* and Sterndale Bennett's preface to his sonata, *The Maid of Orleans*) may be supposed to illustrate the peaceful life of the afterwards-inspired shepherdess. A chorus follows, descriptive of the horror of the English invasion and the despair of the people. The second part is introduced by an orchestral prelude, which the composer entitles "Misery and oppression of France." At the end of this *Jeanne d'Arc* comes forward, and, in a recitative and air ("I trust in you, O holy voices!"), expresses her resolution to undertake the task supernaturally imposed upon her—to leave her village home for ever, and devote her energies to the rescue of her country from the yoke of its oppressors. In Part 3 we are transported to the French court, where, in a jovial chorus, "See our master the King," the courtiers welcome their master back from the chase to the feast. The revelries, however, are stopped by the apparition of Jeanne, who implores the King to draw the sword on behalf of France in her impending emergency. Jeanne at the same time reveals the sanctity of her mission. The King and his courtiers, sceptical at first, ultimately persuaded by the untutored eloquence of the Maid, proclaim in chorus their faith in her mission and their resolve to follow her into the battle-field. She forthwith leads them on; and this affords occasion for an orchestral movement, "*tempo di Marcia*," culminating in a highly-wrought illustration of the deliverance of Orleans from the English. Then ensues a chorus of victory—

"Noel! Noel!
Our country's cause shall triumph."

succeeded by an orchestral piece, "Faith and Earnestness," descriptive of the entry of *Jeanne d'Arc* into Rheims. A "Te Deum" brings the fourth part appropriately to a close. Here, while the Maiden Champion of France gives expression to her own feelings in a solo—"God, who now guardeth our country" (apart from the rest), the chorus sing the "Te Deum Laudamus"—the solo being in English and the chorus in Latin by no means weakening the general effect. The idea, in fact, if not without precedent, is developed in a thoroughly ingenious manner. Part 4 is ushered in by an orchestral prelude—"Treason"—the significance of which is speedily explained by a chorus—

"Ha, ha! to thee we drink,
Joan of Arc is in our power!"

of the soldiers of Burgundy, exulting in the capture of the heroic maiden, now within their grasp. Jeanne, in a solo, "The end has come," dwells on the treason which has betrayed her into the hands of the enemy, and the terrible death that awaits her—finding consolation, nevertheless, in the fact that she has been the chosen means of her country's salvation, and resigning herself meekly to her fate. At the commencement of Part 5, Jeanne is prisoner in the Tour de Rouen, the orchestra playing a solemn slow movement—"Largo lamentabile" (?). Our heroine prays fervently in her distress—"Stretch forth, O God, thine arm of might, and save me;" but her supplications are arrested by a vision of

angels, similar to that which at the beginning had caused her to believe she was elected by miraculous interposition to be the saviour of France. She listens with ecstasy; her courage revives she believes she will once again see her village home, and puts all her trust in Heaven. At this juncture the Chief Inquisitor comes to the front, and, warning Jeanne of her impending fate, bids her abjure her errors and repent. Jeanne, however, defies the threats of the Inquisitor, and persists in asserting that she is the chosen envoy from above; whereupon the Inquisitor anathematizes her, and proclaims her doomed to the stake—deaf to her heart-rending appeal, "Death! and so young! have pity upon me." A funeral march is then played by the orchestra, as *Jeanne d'Arc* is conducted to the scaffold. The concluding scene is "The Martyrdom." In a triple chorus (admirably designed), the Women of the People, the Soldiers, and the Men of the People, simultaneously deplore the act about to be accomplished; and lastly, in her torment, the Maid of Orleans bids "farewell" to France, and commits her soul to God.

It must be admitted that Mr Alfred Holmes has in this instance enjoyed every advantage that a well-planned and skilfully laid out poem could afford him. The action goes on, step by step, from beginning to end, with logical consistency and ever-increasing interest. Of the music we shall not attempt a detailed account until we have an opportunity of becoming more closely acquainted with it. It leaves, however—and this may be stated without reserve—a general impression that Mr Holmes is possessed of unquestionable dramatic power; that, in a technical sense, he is a thorough master of his materials; that he writes well for voices, both in solo and chorus; and that his knowledge of orchestral resources is very considerable—so much so, indeed, that he is apt to display it so profusely as to make the orchestra often play an unduly important part, and thus expose himself to the charge of over-colouring. This excess must be toned down, because its free indulgence leads to monotony. That Mr Holmes knows well the signification of varied treatment is evident. Each incident in *Jeanne d'Arc* is illustrated in a manner distinguishing it from all the rest; and nowhere is this more forcibly demonstrated than in the scene of the interview between Jeanne and the Inquisitor, which might have been imagined and planned much after the same style by Meyerbeer himself—the great master of striking contrasts and musico-scenic effect. But there are other instances in this "dramatic symphony" (why "symphony" we are at a loss to guess) in which the same power is exhibited in different degrees, but with hardly less felicity. For the present, however, we must conclude with saying that *Jeanne d'Arc*, on the whole, leaves such an impression as to induce those who have heard it once to hear it again. All was done that could possibly be done by the authorities at the Crystal Palace to give the composer every chance of success; an increased orchestra, the Crystal Palace chorus (the continued progress of which is worth noting), the solo singers, Madame Alvsleben and Mr Whitney, and, last, not least, Mr Manns, the conductor, exerting themselves to the utmost, with results in proportion. The new work was listened to throughout with marked attention; but there was very little applause during the performance, the audience reserving the emphatic expression of their approval for the end, when there was a general call for the composer, who rose and acknowledged the compliment from his place in the balcony. We shall doubtless hear more of *Jeanne d'Arc*.

The other pieces in the programme were the *Prometheus* overture of Beethoven, a rich and varied selection from Schubert's incidental music to *Rosamunde*, which delights more and more at each new hearing (the quaint and simple shepherd's melody being encored); "Qui sdegno" (*Il Flauto Magico*) sung extremely well by Mr Whitney; and Rossini's brilliant overture to *La Gazza Ladra*, played to perfection by the orchestra.

Cologne.—Mad. Lucca has appeared at the Stadttheater as Mrs Ford, in *Die lustigen Weiber von Windsor*; Margarethe, in *Faust*; and Zerlina, in *Fra Diavolo*. Though the prices of admission were nearly doubled, the house was crammed every evening.

Cairo.—It appears that, despite all the reports circulated to the contrary, the Khedive will not discontinue the grant to the Italian Opera-house, but will contribute two millions of francs towards the expenses next year. Signor Niccolini is engaged. Among the artists re-engaged are Signore Waldmann, Smeroschi, Signori Fancelli and Medini.

[March 13, 1875.]

MUSICIANS WHO HAVE DIED AWAY.*

By JOSEPH SEILER.

II.

ANTONIO SALIERI.

The once so highly celebrated Salieri, whose *Azur* his contemporaries placed far above *Don Juan*, and whose *Grotta di Trofonio* they considered superior to *Figaro*, is now scarcely known to most musicians even by name. The legend only is heard now and then that the envious Salieri poisoned young Mozart, and, at an advanced age, himself believed in this misdeed. This is all that people can now tell you about Antonio Salieri.

And yet Salieri's importance was at one time great, and his relative position to Gluck and Mozart a peculiar one. It is well worth while examining more nearly the history of his life and of his works.

Herr von Mosel calls Salieri a philosophic composer. In so far as Salieri always honestly strove to pourtray characters and situations in conformity with nature, to declaim rightly and expressively, and never to sacrifice truth to bravura or to the desire of merely tickling the ear—in so far, the denomination of a "philosophical composer" may be well founded. Whether our composer achieved, either wholly or partially, what he so conscientiously endeavoured to do—that is another question.

Salieri was the friend and imitator of Gluck. Hence his recitations are vigorous and full of expression, while the wretched *Secco*, especially in his later works, is generally avoided. In the airs, also, he follows, it is true, Gluck's declamatory tendency—but as an Italian. He cannot suppress his delight in the *bel canto*. But as Mozart's and even Cimarosa's originality fails him, his airs, especially when there are many in succession, soon become wearisome. The solo songs alone, and, above all, the grand bass airs in *Azur*, constitute a pleasing exception. The homophonous choruses, moreover, and the concerted pieces in this opera, being more carefully worked out than those in his other productions, are often grandly effective. This is the reason why the above opera is the only one in which he stands perhaps on an equality with Méhul, that other imitator of Gluck. But we must not forget that Méhul, a Frenchman, sang in Paris fiery revolutionary hymns, while Salieri lived comfortably at the Court of Vienna, and composed mostly comic pieces, for which he himself wrote the text.

Salieri's accompaniment, invariably subordinated to the melody, is always thin and sparse. In addition to the quartet, he employs scarcely anything save flutes, oboes and bassoons—French horns seldom; still seldomer trumpets or kettle-drums; and never trombones. Clarinets appear only in his later scores. On the other hand, he avails himself, frequently with fine effect, of an instrument neglected by Mozart and, therefore, undeservedly fallen into oblivion, the corno inglese. To quote once more Herr von Mosel: "Thus he regarded the instrumental accompaniment only as the means to an end: that, namely, of strengthening the effect of what was declaimed. Generally in good taste, often admirably characteristic, and always simple, it served him merely to support, and, strictly speaking, to accompany the melody, and supply that expression which cannot be infused in the vocal part. If, perhaps, after the manner of the older Italian masters, it appears here and there *too simple*, this defect is more than compensated by its never covering the melody, and by the vocal part not being drowned in the flood of the raging orchestra."

All this sounds very fine and edifying, but Herr von Mosel has here, perchance, unconsciously and against his will, given us the reason why *maestro* Salieri must necessarily find a place sooner or later, "amongst those who have died away," while the more vigorous Méhul, at least with his principal work, is still to be found on the stage, and Cimarosa's *Matrimonio Segreto* proved even most recently that it possesses a vitality not to be impaired.

So much by way of preface to explain how matters stand. Let us now examine somewhat more nearly Salieri's life and labours.

Antonio Salieri was born on the 19th August, 1750, in Legnano, a Venetian fortress. His father, a well-to-do tradesman, gave him the advantage of a very good education, which included among

other things music, namely singing and the violin. The elder of the Brothers Fernando, a pupil of the famous Tartini, and Giuseppe Simoni, organist at the Cathedral of Legnano, were his earliest masters. At this period, he displayed as great a partiality for art as—for all kinds of sugarwork. He remained, until his end, faithful to both these likings; and, if we find many of his melodies far too sweet, we must, perhaps, seek the reason in his youthful taste, of which he himself in his later years could tell amusing anecdotes.

After the death of his parents, he went, thanks to the kindness of the Cavaliere Moncenigo, in 1766, to Venice, where he zealously studied composition under Pescetti and singing under the tenor Pacini. He was fortunate enough, also, to enjoy the instruction of Guglielmi, then stopping in Venice.

A few months later there arrived in Venice Florian Gassmann, Imperial Chamber Composer, to finish and produce his opera of *Achille in Sciro*. At the rehearsals he became acquainted, through the instrumentality of the above-named Pacini, with Salieri, then sixteen. Being pleased with the boy's singing and piano-forte-playing, he asked the Cavaliere Moncenigo, in whose house Antonio had hitherto resided, to allow him to take the boy to Vienna, where he promised to perfect him in composition. Moncenigo consented, and thus young Salieri accompanied Gassmann, in 1766, to Vienna, which city, except a few times when he was travelling, he never again left.

Gassmann now judiciously parcelled out his pupil's time. Besides a master of German and a master of French, the Abbate Pietro Tommasi came every day to teach young Salieri Latin, Italian poetry, and mathematics. A Bohemian, whose name Salieri afterwards forgot, gave him lessons in general bass, score reading, and violin playing. Gassmann himself began with his protégé, to whom, in truth, he was a second father, the study of counterpoint and fugue, according to the *Gradus ad Parnassum* of old Fux, of which Salieri had to make a written translation, word for word, into German. At the same time, Gassmann most strictly forbade his essaying original composition before he had completely mastered all the rules and precepts, of which there was then an unlimited number. As Antonio disregarded the prohibition, Gassmann carefully locked up all music paper out of his reach.

After a time, Gassmann took his pupil to the Court Concerts, where Salieri sang in the chorus or played the violin or piano. Gassmann then took him to the theatre, so that the boy might practically realise what he had learnt at home from books and scores. When, subsequently, the noble Gassmann was dead, leaving his family in straitened circumstances, Salieri strove richly to return all the benefits he had received.

(To be continued.)

FLOOD TIDE.

The fisher's wife looked from her door
Across the shining sand,
Her eyes against the level light
Were shaded by her hand.
She heard, like winds 'mid autumn leaves,
The bright waves lap the strand.

Undriven came the lowing cows
Along the winding way;
Her good man's boat against the wind
Was tacking up the bay.
She saw him stand, with rope in hand,
And cast the sheet away.

What was it on the lengthening shore
Her strained eyes sought in vain?
She stooped to turn the drying nets,
Then rose and gazed again.
"He waits behind the rock," she smiled,
"To greet his father fain."

Yet while she spoke, his boat to land
Alone the fisher drew;
The breaking tide-wave's flashing crest
Cut white across the blue,
And a brimless hat beside his feet
The mocking waters threw.

* From the *Neue Berliner Musikzeitung*.

A SCHUBERT CATALOGUE.*

(From the "Musical Times")

"Not unfrequently," says Carlyle, in the "Preliminary" of his *Sartor Resartus*, "the Germans have been blamed for an unprofitable diligence; as if they struck into devious courses where nothing was to be had but the toil of a rough journey: as if, forsaking the gold mines of finance, and that political slaughter of fat oxen whereby a man himself grows fat, they were apt to run goose-hunting into regions of bilberries and crowberries, and be swallowed up at last into remote peat bogs. . . . Surely the plain rule is, let each considerate person have his way and see what it will lead to. For not this man and that man, but all men make up mankind, and their united tasks the task of mankind. How often have we seen some such adventurous, and perhaps much censured wanderer light on some outlying, neglected, yet vitally momentous province, the hidden treasures of which he first discovered, and kept proclaiming till the general eye and effort were directed thither, and the conquest was completed; thereby, in these his seemingly so aimless rambles, planting new standards, founding new habitable colonies, in the immeasurable circumambient realms of Nothingness and Night." Thus (with a very moderate expenditure of capital letters) does the Sage of Chelsea vindicate Diogenes Teufelsdröck, J.U.D., &c., his researches into the philosophy of clothes, and his six bags of "miscellaneous paper-masses." Some such championship might have appeared necessary when another German began to burrow for the details required to make up the first Thematic Catalogue of a great composer's works, and patiently to hunt down all the Protean forms which the ingenuity of arrangers and transcribers had caused those works to assume. Was the game worth the candle? Who would buy the book? To what use could it be put commensurable with the trouble involved? So might lookers-on have queried, not without a touch of scorn; but the patient German worked on, and the result was that he founded a distinct and increasing class of musical literature, the value of which nobody questions. Every composer of eminence will soon have his Thematic Catalogue. Dr Ludwig von Köchel has achieved the good work for Mozart—how completely some of us are thankful to know; an anonymous writer has attended to Schumann; Weber has been thoroughly "done" by F. W. Jahns; and painstaking Herr Nottebohm has looked after Beethoven. Nor is this all that Herr Nottebohm has accomplished in the same line; the firm of Friedrich Schreiber, in Vienna, is now offering, as the latest result of his patience, a thoroughly good catalogue of Schubert. Together with every amateur who is interested in Schubert, we hail the new work with pleasure, and congratulate Herr Nottebohm upon the manner in which he has discharged a very difficult task. The great essentials of such a book are accuracy and completeness; and when it is remembered that these qualities have to appear in connection with hundreds of compositions (many scattered about in MS.), and thousands of editions, the high merit of success need not be demonstrated. With regard to the accuracy of the Catalogue, it is, of course, impossible to judge confidently as respects every detail, but we have tested the book in many ways, and it has passed the ordeal triumphantly. That there are no flaws in its completeness would be too much to assert. Herr Nottebohm, for example, leaves unnoticed the few bars of melody which are all that Schubert wrote of the *Scherzo* in the eighth (B minor) symphony. But, generally speaking, the book may be styled an exhaustive one; in proof whereof take the particulars furnished about *Die Schöne Müllerin*. Besides the details usual to thematic catalogues, Herr Nottebohm gives us the result of his labours in tracing those famous songs through all their (German) editions and forms, nearly three closely-printed pages being devoted to the editions alone. The arrangements fill five and a-half pages more, the character of the transcription being specified, and also the author, publisher, place of publication, and price. When a compiler shows industry such as this, we are disposed to trust him, and accept his work.

In arranging his materials, Herr Nottebohm did not attempt

* "Thematisches Verzeichniß der im druck erschienenen en Werke von Franz Schubert." Herausgegeben von G. Nottebohm. Wien: Friedrich Schreiber (Vormals C. A. Spina).

the impossible task of settling the order in which Schubert's works were written. Wherever the date of composition can be ascertained it is given, but the *Opus* number guides in making up the first section of the book. The compositions included in this section, which is devoted to those with an *Opus* number only, are 173, beginning with the "Erl King," and ending with six songs for voice and pianoforte. This opening and closing must strike everybody who examines the list as significant. Turning over page after page, we find little save song after song; and even when a break first occurs, it is made by a set of waltzes (*Op. 9*). At Op. 15 we come upon the fantasia for pianoforte in C major, after which songs and waltzes begin again, till Op. 26 introduces the music to *Rosamunde*. Presently chamber music makes its appearance, but the ratio of important works to comparative trifles is not greatly increased. How eloquent is this fact, especially when looked at in connection with Herr Nottebohm's third section, which catalogues the compositions without *Opus* number, published after the composer's death. Here we start with the ninth and eighth symphonies, going on with the quartetts in D minor and major, the pianoforte sonata in A minor, and those in C minor, A and B flat. After these come four masses, the cantata, *Lazarus*, and a host of works nearly equal in importance. Truly, Schubert's is a posthumous fame. A writer of songs and waltzes in life: in death he appears among the grandest of tone-poets. Pity him we must, for such a spirit as his, though he laboured on regardless of present renown, could have done no other than long after that recognition which is, next to its own self-consciousness, the sweetest reward of genius. But the moral to be drawn from Herr Nottebohm's Catalogue brings comfort after all. The good cannot be repressed. That which has in it a spark of the divine fire will some day kindle the admiration of the world.

The second section embraces the multitude of *Lieder* published by Diabelli under the title: *Franz Schubert's nachgelassene musikalische Dichtungen für Gesang und Pianoforte*—in all fifty sets. But to many who avail themselves of this welcome volume, one of its most interesting divisions will be that which brings the whole of the master's compositions under the eye in orderly battalions. After reviewing page after page of orchestral, chamber, and concerted music of various kinds, we come finally upon the army of songs and vocal pieces, only to look down their ranks with a sense of utter bewilderment as we remember that the author of all these things died at thirty-one. The fecundity of Schubert was monstrous, and, in view of it, his early death seems the most natural of events. He, if ever man did, accomplished the work that was appointed him. For this let us be thankful, and not for this alone. The gratitude of amateurs who love Schubert is due to the plodding, unwearied industry of the German savant from whom the book before us has come. Herr Nottebohm could never be charged with "goose hunting," or with exploring "regions of bilberries and crowberries," but, to continue the words of Carlyle, he has lighted on an outlying and neglected province, the treasures of which are now common property. Schubert owes him much on that account. We owe him more.

J. B.

VIENNA.—*Gräfin Stella* is the title of a new comic opera by Herr Anton Vogl, musical director of the Schottenstift, in this capital.

ST PETERSBURGH.—According to the accounts of the local press the success of Mad. Patti in *Les Huguenots* has been something unprecedented.

DRESDEN.—A public exhibition has been opened of sixty-five designs sent in by as many different competitors, for the drop-curtain at the new Theatre Royal.

MILAN.—*Gustavo Wasa* still figures now and then in the bills of the Scala, but will shortly disappear to make way for the amended edition of Sig. Ponchielli's opera, *I Lituanî*. This will be followed at a short interval by the new ballet, *Sémiramis*.—The Teatro Santa Radegonda is announced to open shortly for French comic opera. Among the works to be produced are A. Maillart's *Dragons de Villars*; A. Adam's *Postillon de Longjumeau*; Auber's *Cheval de Bronze*; Lecocq's *Prés Saint-Gervais*; the same composer's *Bel Danois*, and Bottesini's *Vinci guerra*.—*Il Guarany*, by Sig. Gomez, is now playing at the Teatro Carcano, and attracts good houses, owing to the way in which Signora Berini-Maini sustains the part of Cecilia. The other artists are not all that could be desired; nor did the band and chorus shine to particular advantage.

MAD. CHRISTINE NILSSON AT ROUEN.

This gifted lady has been singing lately in the above old Norman city with the success which everywhere attends her. The following extracts from local papers will convey an idea of the enthusiasm she excited. *The Nouvelliste de Rouen* says:—

"More fortunate than Paris, Rouen can boast of having heard, after an absence which appears very long to all, the marvellous Swedish vocalist. This privilege, of which Paris is with reason jealous, was something of which our *dilettanti* did not fail to take advantage, and yesterday's performance will figure conspicuously in the annals of our principal theatre. An hour before the rising of the curtain, the approaches wore an animated air. The crowd carried them by assault, while a string of carriages extended into the neighbouring streets. The house assumed a festive look, for an artist, the prelude to success. The boxes were resplendent with the freshest toilets, and from the pit to the gallery rose tier above tier of eager spectators. Some had to invade the orchestra and stage. This anxiety and this display of luxury, forming so happy a contrast to our usual indifference, was nothing more than an act of just homage due to its recipient."

"When Mad. Nilsson appeared, a flattering murmur ran through the house. The strange charm of her physiognomy and person—that indefinable something which distinguishes her—began, even before she opened her lips, to plead her cause with those who had not already been privileged to hear Patti's fair rival, and who, by the beauty of her voice and splendour of her talent, were soon convinced. She sang; and long before she had concluded, the audience gave full vent to their enthusiasm."

[Here follows a sketch of Mad. Nilsson's career down to her recent successes in England, America, and Russia—the substance of which need not be repeated in the *Musical World*.—ED.]

"It has been said that, while drawing largely on its revenues, her voice, overtaxed by so many fatiguing efforts, sometimes borrowed from its capital; luckily, nothing is less true. Christine Nilsson brings back to us intact the jewel she took with her; not a diamond is wanting in the casket. She has returned the accomplished singer with whom all Paris is acquainted, and never, in our opinion, did she exhibit more perfect talent; a style more pure, or ampler resources. The audience were speedily made aware of this by the air from *La Traviata*, 'recalls,' 'encores,' and 'bouquets' beginning at once to end only with the last of her pieces. We shall not attempt to describe the *andante* from *Lucia*, or the 'Swedish melodies' with which her performances terminated. Analysis must stop here, and applause must speak for itself. It is stated that, during a performance of *Tartuffe* or *Le Misanthrope*, one of the spectators did nothing but repeat in every possible tone: 'What a piece of good fortune!' A neighbour, whose patience was worn out by these frequent explosions, at last enquired the cause. 'Why,' replied the enthusiast, 'I am delighted that Molière wrote this, because, had he not done it, no one else could.' An analogous reflection suggested itself every time the Swedish songstress made her appearance."

Discoursing on the same theme, the *Journal de Rouen* observes:—

"Like the Opera, the Théâtre-des-Arts has had its gala performance. At eight o'clock, the house was full, chairs having even been placed in the orchestra and on the stage. Mad. Nilsson was the attraction, and her success was brilliant. She was enabled to see during yesterday's performance—her first on the French stage since the burning of the old Operahouse—that a provincial public were ready to endorse a Parisian renown. Mad. Nilsson displayed great amiability in yielding to the wishes of the audience, who encored two of her pieces: Gounod's 'Ave, Maria,' and 'Le Bal,' a Swedish melody. She sang, also, the air from *La Traviata*, and another Swedish melody, 'La Jeunesse.' After every piece, the entire house greeted her with repeated applause, and she was presented with two bouquets which seemed to afford her much pleasure. Mad. Nilsson did not—and we congratulate her on the fact—content herself with merely reciting the air from *Lucia*. She acted it, and showed that behind the singer is a genuine dramatic artist. With regard to the national melodies, Mad. Nilsson's singing was perfection itself, while her touching and plaintive effects of intonation in 'La Jeunesse,' and her joyous laugh in 'Le Bal,' won every heart, making the audience believe they understood the words. The public separated, happy in the enjoyment of an evening so well, though so quickly spent. We conclude with a wish, the realization of which would be highly welcome here—viz., that Mad. Nilsson may consent to play Marguerite in *Faust*. We predict for her a phenomenal success."

Louvain.—A series of Popular Concerts have been organized in this town.

"ASTOUNDING IMPUDENCE."

The following incisive remarks, *apropos* of a matter connected with Mr Bache's recent concert, are taken from the *Illustrated Sporting and Dramatic News* of March 6th:—

"At this concert a striking illustration was given of the evil results which flow from these wild theories when carried into actual practice. Weber's Polonaise Brillante, Op. 72, is not only one of the most charming among pianoforte solos, but is one of the best-known works of the composer; and there are many persons now living who have heard him play it. Instead of playing it as written by Weber, Mr Bache chose to parade the arrogance and self-sufficiency of Liszt by playing the charming pianoforte solo, as 'arranged for pianoforte and orchestra (!) by Franz Liszt.' The 'arranger' could not entirely hide the original beauty of the work; but, in the true spirit of self-assertion which characterizes the modern German school, he has directed the attention of the listeners from Weber to himself, by accompanying the solo with orchestration of an eccentric and often vulgar kind, which effectually prevents the bestowal of due attention on the charming work of Weber. Not satisfied with this, he has taken the slow movement from Weber's E flat Polonaise, and joined it bodily to the No. 72—as an opening movement! Had a composer of the highest genius ventured to take such a liberty with Weber, we should have protested against it; but when it is the pianoforte-player Liszt who rushes in where angels would fear to tread, we feel that the able writer of an article in the *Daily Telegraph* was quite justified in characterizing such attempts as exhibitions of 'astounding impudence.' This expression appears to have disturbed Mr Bache's digestion ever since it appeared, in November last, *apropos* of his first performance of the Polonaise—as deranged by Liszt; and he has been so ill-advised as to print—in the programme book of his concert—what he probably considers a crushing rejoinder. He says that Mozart 'wrote accompaniments of an utterly un-Handelian character to "The people that walked in darkness";' and that Mendelssohn and Schumann 'provide with a pianoforte accompaniment pieces which Bach had expressly intended for the violin solo.' Now Mr Bache must know that Handel's orchestral scores do not represent all the notes that were played when Handel's oratorios were performed under the composer's own direction. The orchestral players executed the notes which are still preserved, but a large amount of filling-in was done by the organ; and Mozart has but written down for the orchestra what seemed to him likely to be the notes which Handel would have supplied by means of the organ. He may have failed to catch the style of Handel, but he did his work in an earnest and reverent spirit. Had he 'arranged' Handel *à la Liszt*—had he taken the tenor air, 'Total Eclipse,' from *Samson*, and made of it a slow opening movement to the soprano air, 'Rejoice greatly,' in the *Messiah*, encumbering the monstrous hybrid with vocal accompaniments for a double choir—there might have been some analogy between his working and that of Liszt. Mozart, however, contented himself with trying to restore the original decorations of a structure whose form he would not have ventured to alter; and, fortunately, was spared the pain of foreseeing that his endeavours would be denounced as 'un-Handelian' by Mr Walter Bache. Mendelssohn and Schumann did well to write pianoforte accompaniments to Bach's violin solos. They knew that the grand old Leipzig cantor improvised clavier accompaniments when these solos were played, and that neither he nor any of his sons would have thought of writing down those accompaniments for the benefit of the feebler musicians whose case was met by Mendelssohn and Schumann. Had they taken Bach's 'Bourrée in A minor,' joined it on to a fugue in his 'Well-tempered Clavier,' and accompanied the pianoforte with orchestration of their own devising, there would have been some analogy between their working and that of Liszt. After all, it is too ridiculous to speak of Mozart and Mendelssohn in the same breath with Liszt. * * * * When Mozart and Mendelssohn are brought up as witnesses, we are bound to sift the evidence; but the doings of respectable mediocrities are of little importance. It is weak to quote the petty naughtiness of such folk in justification of a wholesale mangling of Weber, which—despite Mr Bache's special pleading—appears to us to be justly stigmatised as 'astounding impudence.'

DARMSTADT.—The receipts of Mad. Lucca's engagement at the Grand Ducal Theater amounted to 2,875 florins, of which sum 55 per cent. was the lady's share. According to report, Sig. Merelli has engaged Mad. Lucca to perform thirty times in three months, giving her 20,000 thalers, which he has deposited before-hand with a banker. As, however, his charge for her services will be 1000 thalers a night, he will, probably, not make a bad thing of the bargain.

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MUSIC AT BRUSSELS.

(From a Correspondent.)

An attempt has been made to galvanize *La Perle du Brésil* at the Théâtre Royal de la Monnaie, by substituting M. Dauphin for M. Jules Petit in the character of the Admiral. The success achieved has not, however, been great. M. Dauphin sings very well, but he does not appear to advantage as an actor, and his figure is decidedly against him. He is better suited for the concert-room than the stage. Another new-comer has been Mdlle Marion, from Gand, who has sustained the part of Valentine in *Les Huguenots*. As a vocalist she was triumphant, but, as regards histrionic talent, she is not much superior to M. Dauphin. *Hamlet* will be produced almost immediately with Mdlle Priola in the character of Ophelia, which she will cede to Mad. Christine Nilsson, when that lady arrives, somewhere about the end of the month. Then M. Campocasso promises his patrons *Haydée*, *Fra Diavolo*, *La Dame Blanche*, and *L'Éclair*—with M. Achard; *Le Nozze di Figaro*, and *La Reine de Chypre*. The last named opera will be nearly equivalent to a novelty, not having been performed in this capital for upwards of ten years. The Municipality have ordered no less than five new scenes, three of them painted by leading artists in Paris.

The attractions at the other principal theatres consist, for the moment, of *Les Prés Saint-Gervais*, *Le Tour du Monde*, and *La Maitresse légitime*.

M. Davidoff, the Russian violoncellist, took part in a recent concert at the Cercle Artistique et Littéraire, the pieces he selected for performance being Beethoven's Sonata in A, Mendelssohn's Sonata in D, Linder's "Tarantelle," and two bagatelles of his own composition—"Adieu," and "La Source." Mad. Devaux was the pianist in the Sonatas. The vocalist was Miss May Moss, a young lady of New Orleans, who has studied at Dusseldorf and Cologne, her master being Ferdinand Hiller. She sang "Schön Blumlein," by Reinecke; a Romance by Mendelssohn; "Le Jardin," by Reber, and "Ogni Sabato," by Gordigiani. Her voice cannot boast of extraordinary volume, but it is of agreeable quality.

The members of the Flemish Club, *Kunstgenootschap*, lately got up an entertainment at the Lucas-Huys, in the Rue Ducale, "ter verherlijking van wigen Willem de Mol," in honour of the late Willem de Mol, a Flemish composer, prematurely lost to art. M. J. Hoste, editor of the *Zweep*, referred to the early termination of the young artist's career; M. Antheuma recited a Flemish poem in his praise; the Artisans-Réunis sang a chorus, and M. Blauwert three melodies, both from his pen. Mdlle Staps and M. Alex. Cornelis were applauded in Raff's first sonata for Piano and Violin, and Vieuxtemps' Polish Variations.—Z.

MUSIC AT BERLIN.

(From our Correspondent.)

The Italian Opera Company, formerly under the management of Sig. Smeccia, but now acknowledging that of Mad. Artôt, have introduced to this capital Flotow's comic opera, *L'Ombrà*. The experiment was not eminently successful; and the composer would be justified in exclaiming against the manner in which his work was represented. Mad. Artôt sustained the part of Gina; but the other performers, Sig. de Padilla (Dr Mirouet) excepted, were by no means satisfactory.

Mad. Mallinger has been re-engaged at the Royal Opera for three years. In order to enable her to fulfil some of the engagements contracted with other theatres when negotiations with Herr von Hülsen had been temporarily broken off, she will be granted extra leave of absence for six weeks in the winter. Herr von Strautz, of the Leipsic Stadttheater, succeeds Herr Ernst as stage-manager on the 1st April, when Herr Ernst retires to assume the management of the Stadttheater, Cologne.

Among recent concerts may be mentioned the second and third of M. Anton Rubinstein, who, disdaining "extraneous helps," played solos by Bach, Haydn, Handel, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, and others. A young lady, Mdlle Ida Bloch, has produced a favourable impression as a pianist.

Prof. Stern, having recovered from his illness, resumes his post as conductor of the Symphonic Concerts in the Reichshalle.—Q.

THE CAMBRIDGE MUSICAL CHAIR.

The following circular has been sent to the electors by the secretaries of Mr Macfarren's committee:—

Cambridge, March 2, 1875.

MY DEAR SIR,—Permit us to call your attention to the accompanying address and the list of the Committee formed for the purpose of securing the election of Mr Macfarren to the vacant Musical Professorship. Mr Macfarren's eminence as a composer is probably known to you, but it is mainly on account of his qualifications as an instructor and lecturer that we venture to urge his claims upon your notice. Mr Macfarren has been for a long time connected with the Royal Academy of Music as Professor of Harmony and Composition, and has recently been elected its Principal. He has also been a Lecturer at the Royal Institution. No other English musician has such a reputation for sound scientific knowledge of the art, and for power of imparting it to others; and it is the desire to find in our Chair of Music an extended field for the exercise of his powers in this respect that has led Mr Macfarren to seek the honour of the appointment. Mr Macfarren's position in the musical world, both as regards seniority and attainments, is such as to render it unnecessary, we would hope, as well as difficult for him to produce testimonials on this occasion; and on this account we have taken the liberty of bringing the above facts under your notice.

THOMAS PERY HUDSON, R. PENDLEBURY,
GERARD F. COBB, ARTHUR BEARD,
LOUIS BORISSOW, A. W. SPRATT.

To the Members of the Senate of the University of Cambridge.

GENTLEMEN,—The Professorship of Music in your University having become vacant by the lamented death of Sir Sterndale Bennett, I beg to offer myself as a candidate for the office.

In the event of your conferring upon me the great honour of appointing me your Professor, I should regard the office not only as an honour but also as a trust, and would endeavour to the best of my power to advance the study of music in the University. I should hope to do this not only by fulfilling the office of examiner for musical degrees, but by delivering lectures such as I hope might prove useful to resident musical students. I have the honour to remain, Gentlemen, yours faithfully,

GEORGE ALEXANDER MACFARREN,
Principal of the Royal Academy of Music.

The following Members of the Senate form Mr Macfarren's Committee:—

The Provost of King's, the Master of Trinity, the Master of St John's, the Master of St Peter's, the Master of Clare, the Master of Pembroke, the President of Queen's, the Master of St Catherine's, the Master of Christ's, the Master of Magdalene, the Master of Sidney Sussex, the Public Orator, the Registrar, Professors Clark, Hughes, Adams, Fawcett, Cayley, Mayor, Colvin, the Senior Proctor, the Junior Proctor, O. Browning, Esq. Rev. F. W. Cornish, Rev. A. Leigh, J. E. Nixon, Esq., W. A. Leigh, Esq., F. T. Cobbold, Esq., Arthur D. Coleridge, Esq., Rev. A. Beard, Rev. H. J. Hotham, Rev. H. A. J. Munro, Rev. E. W. Blore, J. Prior, Esq., Rev. Coutts Trotter, G. F. Cobb, Esq., Rev. C. Gray, Rev. M. M. U. Wilkinson, Rev. T. P. Hudson, Rev. R. B. Somerset, W. A. Wright, Esq., J. W. Clarke, Esq., H. Jackson, Esq., Rev. H. C. G. Moule, Rev. V. H. Stanton, H. M. Taylor, Esq., J. M. Image, Esq., W. D. Rawlins, Esq., F. H. B. Daniell, Esq., A. Stewart, Esq., J. W. L. Glaisher, Esq., E. Gurney, Esq., H. Sidgwick, Esq., Sedley Taylor, Esq., Rev. Louis Borissow, Rev. Frank Hudson, Rev. F. A. J. Hervey, Rev. Dr Parkinson, Rev. P. H. Mason, Rev. T. G. Bonney, W. H. Besant, Esq., F. C. Wace, Esq., W. H. H. Hudson, Esq., Rev. C. E. Graves, Rev. A. Freeman, P. T. Main, Esq., Rev. C. Taylor, J. E. Sandys, Esq., Rev. J. R. Lunn, Rev. A. R. Ward, J. Dunn, Esq., R. Pendlebury, Esq., W. E. Heiland, Esq., C. E. Haskins, Esq., Rev. C. J. E. Smith, A. Marshall, Esq., Rev. C. W. Underwood, Rev. H. L'Estrange Ewen, Rev. E. Hill, Rev. A. D. Capel, Rev. James Porter, W. D. Gardiner, Esq., Rev. W. Raynes, Rev. A. Holmes, Rev. J. P. Taylor, Rev. C. E. Searle, Rev. J. Lamb, Rev. C. H. Crosse, C. W. Moule, Esq., Rev. Dr Campion, Rev. E. T. S. Carr, A. W. Spratt, Esq., A. Pretor, Esq., Rev. G. F. Browne, Rev. H. M. Luckock, Rev. W. M. Gunson, Rev. J. W. Cartmell, R. T. Wright, Esq., A. G. Greenhill, Esq., Rev. W. T. Kingsley, B.D., the Right Reverend the Lord Bishop of Gloucester and Bristol (late Fellow of St John's College), Lord Rayleigh, Sir Thomas Watson, Bart., Professor Challis, Professor Paget, Professor Westcott, Professor Lightfoot, Rev. Edwin A. Abbott, P. G. Tait, Esq., Christopher Knight Watson, Esq., Tom Taylor, Esq., J. T. Abdy, Esq., the Venerable Archdeacon Vesey, William Grylls Adams, Esq., F.R.S., J. J. Sylvester, Esq., F.R.S., A. H. D. Prendergast, Esq., Vincent C. Reynell, Esq., W. H. Stone, Esq., M.D., Rev. Robert Whiston, Rev. J. S. Perowne, D.D., Rev. C. Brocklebank, C. J. Lambert, Esq., W. E. Currey, Esq., Rev. A. G. Day, E. Hicks, Esq., Rev. J. F. Hardy, C. Smith, Esq., Rev. J. Rawson Lumby, Rev. G. Pirie, Rev. G. Richardson, Rev. A. Rose, Rev. J. B. Kearny, L.C.C., Norris, Esq., Rev. H. N. D'Almaire, Sir William Thomson, LL.D., F.R.S. Secretaries:—Rev. T. P. Hudson, G. F. Cobb, Esq., Rev. L. Borissow, R. Pendlebury, Esq., Rev. A. Beard, A. W. Spratt, Esq.

[March 13, 1875.]

MONDAY POPULAR CONCERTS,
ST JAMES'S HALL.

SEVENTEENTH SEASON, 1874-5.
DIRECTOR—MR S. ARTHUR CHAPPELL.

THE LAST SUBSCRIPTION CONCERT OF THE SEASON
WILL TAKE PLACE ON
MONDAY EVENING, MARCH 15, 1875.
To Commence at Eight o'clock precisely.

Programme.

PART I.

TRIO, in G major, Op. 9, No. 1, for violin, viola, and violoncello—
MM. JOACHIM, STRAUSS and PIATTI Beethoven.
LIEDER { "Sonntagslied" } Mdile SOPHIE LÖWE Mendelssohn.
BALLADE, in G minor, for Pianoforte alone—Mdile MARIE KREBS Chopin.

PART II.

QUARTETT, in C sharp minor, Op. 132, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUSS, and PIATTI Beethoven.
LIEDER { "Litaniisches Lied" } Mdile SOPHIE LÖWE Chopin.
SONATA, in E flat (No. 12 of Halle's Edition), for pianoforte and violin (first time at the Popular Concerts)—Mdile MARIE KREBS and Herr JOACHIM Mozart.
CONDUCTOR SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, MARCH 18, 1875.
To Commence at Three o'clock precisely.

Programme.

THE INSTRUMENTAL PORTION OF THE PROGRAMME WILL BE SELECTED FROM THE WORKS OF BEETHOVEN.

SEPTET, in E flat, Op. 20, for violin, viola, clarionet, horn, bassoon, violoncello, and double bass—MM. STRAUSS, ZERBINI, LAZARUS, O. HARPER, WINTERBOTTOM, REYNOLDS, and PIATTI Beethoven.
SONG, "Ad Chloen"—Mr BENTHAM Salaman.
SONATA, in E flat, Op. 27, No. 2, for pianoforte alone—Dr HANS VON BULOW Beethoven.
SONG, "Oh! that we two were Maying"—Mr BENTHAM Gounod.
ROMANCE, in F, for violin, with pianoforte accompaniment—Herr STRAUSS Beethoven.
TRIO, in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello—Dr HANS VON BULOW, Herr STRAUSS, and Signor PIATTI Beethoven.
Conductor SIR JULIUS BENEDICT.

TO CORRESPONDENTS.

L. W. R.—Yes; Handel died on the 13th of April, and Sterndale Bennett was born on the 13th of April, fifty-seven years after Handel's death.

CORRADINO.—Auber was born in 1784, Rossini in 1792, and Meyerbeer in 1794.

E. W. (Liverpool).—Refer to our Notices to Correspondents in last week's number of the *Musical World* in answer to "L. W. G."

DEATH.

On the 23rd February, at 122, Belsize Road, N.W., Mr WILLIAM JEFFS (late of the Burlington Arcade, Piccadilly), in the 65th year of his age, leaving a wife and six daughters to mourn his loss.

NOTICE.

To ADVERTISERS.—The Office of the **MUSICAL WORLD** is at Messrs DUNCAN & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World,

LONDON, SATURDAY, MARCH 13, 1875.

MR GYE has issued his prospectus of the coming season, which will begin on Easter Tuesday, with a performance of *Guillaume Tell*—a good beginning, as far as choice of

opera goes, and a vast improvement upon the *Trovatore* and *Traviata* of a few years back. The document will strike every one as almost stern in its business simplicity. No commercial "report" could be less marked by gush. Nothing, save the orchestra, has a word of praise; and even the *prime donne* are passed with a simple mention of their names. This is as it should be, for two reasons: first, because only thus can the operatic prospectus redeem its character; and next, because the public do not want to be told through its means who and what they are to admire. Familiar operas and well-known artists have had their merits appraised already; while with regard to new works and *débutants*, the proof of the pudding is in the eating, and not in the words of those who have interests at stake. We commend the reticence of Mr Gye's announcement, therefore, and hope it may be accepted as a model for all future time.

The manager, it will be observed, has not added many fresh names to his list of artists. Nor, on the other hand, has he taken any away from last season's roll. In point of fact it may be said that, substantially, the *troupe* of 1875 is that of 1874. How much this statement involves need scarcely be pointed out. It means Patti, Albani, Vilda, Marimon, D'Angeri, Sinico, Scalchi, Nicolini, Bolis, Bettini, Graziani, Maurel, Cotogni, Faure, Bagagiolo, Capponi, Ciampi—not a bad company, we believe, and one that many a subventioned manager would give his eyes to possess. The season might run its course very well with such a band of artists, but, as the public look for some new faces, Mr Gye promises five *débutants*, respecting whom nothing is said and nothing known. The chief of them, indeed, Mdile Thalberg, has never yet appeared on any stage, but comes to us, so to speak out of the dark. It is not, the fault of this young lady that much is expected of her. She cannot help being the child of her parents, but, nevertheless, their reputation will be present to the minds of the audience when she appears; and in proportion will they raise their hopes. Report goes that Mdile Thalberg possesses the requisites of eminence in her profession. This, we trust, will prove to be the case, for the sake of the name she bears, as much as for that of the theatre which will run the risk of her *début*. The remaining new comers—Mdile Proch, Signor De Sanctis, Herr Seideman, and Signor Tamagno—arouse no feeling of any sort. They will be patiently waited for, and, no doubt, received with the coldness shown by a Covent Garden audience towards all absolutely unknown people.

In other respects, the personnel of the establishment remains unchanged. Signor Vianesi and Signor Bevignani continue at their post as joint-conductors; Mdile Girod will be again the principal dancer, in association with two strangers, Mdile Ricci and Travelli; Mr Carrodus "leads" the orchestra, Mr Betjemann the ballet; Mr Pittman is again organist; Signor Corsi superintends the chorus, and M. Desplaces acts as stage-manager. With regard to the chorus and orchestra, Mr Gye bids us look for considerable augmentation on particular occasions, which means, it is to be presumed, when Herr Richard Wagner dominates the scene. Otherwise, these important bodies will be in numbers as in excellence, what they have been in seasons past. It must be granted that Mr Gye has done well to keep his "old guard" about him. They have done their *devoir* in by-gone campaigns, and nobody who owns a sword of proof lightly throws it away for a new weapon, however the virgin steel may glitter.

Turning to the repertoire of the season we find a list of four operas, concerning which it is said that at least three will be produced. Two of the four are revivals: Gounod's

Romeo et Juliette being promised after a retirement of seven years; and *Semiramide* after a much longer withdrawal. Rossini's opera is often played at the other house, and, therefore, will hardly excite curiosity, even with Mdme Vilda as the Queen, and M. Faure as Assur. The case is different with regard to *Romeo et Juliette*. We have, it is true, no longer a Mario to look and act the lover in perfection; but Nicolini is a good substitute as times go, and Patti remains, a better Juliette, if possible, than ever. For other reasons it is well that Mr Gye has succeeded in removing the obstacles to our further acquaintance with an important, and, in some respects, very interesting work. Herold's *Le Prés aux Clercs* is the third opera promised, but we fear that our chances of hearing it are not great. Mr Gye announces no cast, neither does he say to whom the labour of adapting the opera for an Italian stage has been entrusted. This disappointment, however, can be borne, provided the promise of Wagner's *Lohengrin* be faithfully carried out. Hardly, we imagine, would any manager venture now to trifl with the public curiosity about Wagner's operas. Time was when only a few cared for them, the rest being content to remain in ignorance. But now amateurs are in earnest, and indisposed to put up with further disappointment.

Mr Gye, we feel sure, will do what he has said he will; and the event of the season, the talk of the season, we may, perhaps, add the success of the season, cannot fail to be *Lohengrin*. In the cast we find the names of Albani, D'Angeri, Proch, Maurel, Bagaglio, and Nicolini; and as scenery and decorations will, doubtless, prove worthy of the Royal Italian Opera, we may expect a performance of merit such as the composer himself would applaud.

RICHARD WAGNER issues a ukase, addressed to all the artists who have volunteered, or been requested, to take part in the grand-national-stage-play performances at Bayreuth. From this document we learn that:—The first week of July, 1875, will be devoted to pianoforte rehearsals of *Rheingold*; the second, to *ditto* of *Die Walküre*; the third, to *ditto* of *Siegfried*; the fourth, to *ditto* of the *Götterdämmerung*. From the 1st to the 15th of August, rehearsals will be given with full orchestra, the third week being devoted to the more difficult stage business. June and July, 1876, are selected for general rehearsals. The first public performance will come off early in August, 1876, in the following order:—Sunday, the 4th, at 7 o'clock, p.m., the beginning of *Rheingold*; Monday, 4 p.m., first act of *Die Walküre*; 6 p.m., second act; and 8 p.m., third act. The intervals will be passed by the audience in grounds contiguous to the theatre, and by the performers in a garden specially set apart. *Siegfried* will commence at 4 p.m., Tuesday, and *Die Götterdämmerung*, at 4 p.m., Wednesday. The performances will be repeated, in the same order, for the first time in the second week of August, and for the second in the third week. After thus unfolding his plans, Wagner states that nothing but "unconditional willingness" on the part of artists can enable him to accomplish his task successfully. He demands binding promises of co-operation, and lays stress upon the fact that "circumstances" (pecuniary circumstances?) are sufficiently flourishing to obviate the necessity of any artist stopping away on account of "material difficulties."

BY retiring from his candidature for the Cambridge Professorship in favour of Mr Macfarren, a graceful act, which those most interested will assuredly remember to his

credit at a future time, has been done by Mr Barnby. Here are the terms in which the withdrawal was made:—

"To the Members of the Senate of the University of Cambridge.

"GENTLEMEN.—The long list of influential names forming Mr Macfarren's Committee appears to me to indicate a desire on the part of the Senate for that gentleman's success little short of unanimous.

In deference to that implied desire, I beg leave to withdraw my name from the list of candidates.

"Whilst thanking those gentlemen who have interested themselves on my behalf, permit me to add that should the promise of Mr Macfarren's election be realized, the result will be scarcely less gratifying to me than would have been my own success.—Faithfully yours,

"J. BARNBY."

This address speaks for itself, and hardly can a word of comment be necessary. Mr Barnby had a perfect right to come forward, but his frank acknowledgment of Mr Macfarren's claims, and his hearty good wishes for their recognition will raise him higher in general esteem than even his election could have done.

MR EBENEZER PROUT has resigned the editorship of the *Monthly Musical Record*, as, after what had occurred, he could no longer retain the position—a position both of trust and responsibility—with credit to himself. We cannot but applaud his decision, however we may regret the circumstances that led to it.

IN MEMORIAM.

Sterndale Bennett. Charles Lyell.

(DIED FEB. 1, 1875, AGED 59.) (DIED FEB. 22, 1875, AGED 77.)

Buried in Westminster Abbey, Saturday, Feb. 6, and Saturday, Feb. 27.

Two sisters strew with flowers two neighbouring graves,
And each between those graves her blossoms shares:
Art from her Bennett's wreaths for Lyell saves,
Science from Lyell's crowns for Bennett spares.

Art that serves Beauty, Science that serves Truth,
Are kindred maids of mistresses akin.
This frail musician, whose creative youth
Pointed to heights he did not live to win,

And this unhaunting and unresting sage,
Whose eye in lowly reverence read the ground,
Alike in Music's chords, and Earth's scored page,
Record of the Creator sought and found.

Tis well that they should sleep here, side by side,
Among their fellows of the glorious choir—
By Purcell, he, and Handel, who with pride
May welcome this last master of the lyre:

By Woodward, he, and Hunter, and by him
The highest, humblest seeker of them all,
Newton—for to such race of Anakim
He brings not strength unmeet or stature small.

Sleep sweetly, modest master of sweet sounds,
Grey reader of the rocks and seas and sands—
While the great spheres make music in their rounds,
And earth's change broadens on through times and lands.

Punch.

MR AND MRS GERMAN REED continue to enjoy an uninterrupted success, fairly earned by the admirable manner in which their entertainment has been placed before the public, and the very great merit displayed in its representation by the compact little company at St George's Hall. We hear that the management intends to produce several novelties, the earliest of which will be a piece from the pen of Mr F. C. Burnand, entitled "Old China." The music is by J. L. Molloy. Mr W. S. Gilbert is also preparing a new entertainment, which will be produced this season. As "The Ancient Britons" has but a short time to run, two performances will be given on Easter Monday next, to meet the wishes of the patrons of the entertainment.

[March 13, 1875.]

STERNDALE BENNETT COMMEMORATION AT THE CRYSTAL PALACE.

The promised tribute to the late Sir Sterndale Bennett was paid in due form on Saturday afternoon, when the selection consisted of twelve numbers exclusively chosen from his works. The programme, which could hardly have been made out with better judgment, exhibited the genius of the English musician under varied and always attractive phases. The concert began with the overture entitled *Die Waldnymphe*, first given at the Leipzig Gewandhaus in January, 1839, and ended with the "Fantaisie-Overture," *Paradise and the Peri*, composed in 1862 for the Jubilee of the Philharmonic Society. In each of these, though an interval of nearly a quarter of a century divides one from the other, the bright fancy, melodious flow, and highly-finished workmanship, rarely absent from Bennett's music, show that they belong to one and the same family. This, however, has long been recognized by the music-loving public, and it is sufficient to add that we have never heard either overture more admirably executed than on the present occasion, under the direction of Mr Manns. In the overture, *Parisina*, upon which, for manifest reasons, was conferred the place of honour, the conductor of the Crystal Palace orchestra had a more difficult task before him—a task, however, which he accomplished with equal success. The *Waldnymphe* and *Paradise and the Peri* had already on several occasions been introduced at the Sydenham concerts, but *Parisina* must have been strange, not only to Mr Manns, but to the large majority of his orchestra. Its last two public performances were at a concert of the Philharmonic Society, in May, 1848, and at one organized by the composer himself, in the Hanover Square Rooms, about a month later. Since then, notwithstanding the high opinion entertained of it by connoisseurs, *Parisina* has been allowed to lie quietly on the shelf. Its production just now was welcome, both to those who had formerly made acquaintance with it and those who came to judge it for the first time. In both instances the result was satisfactory; for some there was the revival of an old pleasure, for others—by far the greater number—the creation of a new one. Every pains had been taken to afford the long-neglected overture a fair chance of appreciation; and the effect was commensurate with the means employed to obtain it. A performance, more remarkable for spirit, clearness of detail, and the nicest observance of light and shade could not have been desired. That *Parisina* will henceforth resume a conspicuous place among the most admired of Bennett's compositions, may be taken for granted. Nothing could be more genuine than the reception awarded to it by the audience of Saturday. Another important instrumental work was the Concerto in C minor (No. 3), for pianoforte, with orchestral accompaniments, the solo part in which (among the most difficult of its class) was entrusted to Miss Agnes Zimmermann, a distinguished student in the institution of which the author was Principal, and a pianist fully equal to the undertaking. About so comparatively familiar a work, the high merit of which is unanimously admitted, it would be superfluous to say anything. Enough that the performance, whether of soloist or orchestra, gave little, if any, room for criticism. Miss Zimmermann was called for and applauded, as she amply deserved, and, later in the concert, played with elastic touch and delicate refinement the *Rondo Piacevole* (1842), one of the most individual and characteristic of its author's "fugitive" efforts, which Dr Hans von Bülow not long ago included in the programme of a "Recital."

The vocal music that enriched the selection comprised an interesting and happily contrasted series of pieces. "God is a spirit," the unaccompanied quartet from the *Woman of Samaria*, was allotted to four Academy students, Misses Jessie Jones and Thekla Fischer, Messrs H. Guy and Wadmore, who also contributed two part-songs, "Sweet Stream" and "Come, live with me," in each instance acquitting themselves well—so well, indeed, that with a persistency too emphatic to be ignored, the audience insisted upon hearing the quartet once again. A trio, "The hawthorn in the glade," and the tenor recitative and air, "O meadow clad in early green," comprised

all that from the *May Queen* could be accommodated with a place in the programme. The former was assigned to Miss Jessie Jones, Messrs Guy and Wadmore, the latter to Mr Vernon Rigby, to whose share also fell the plaintive ditty, "Chloe in sickness" (Burns). No less than three songs—"The Better Land" (Mrs Hemans), "Castle Gordon," which might reasonably pass muster as a genuine Scotch melody, and "Gentle Zephyr" (Burns)—had for interpreter Miss Antoinette Sterling, who in the first of the three produced a marked impression. All the vocalists, however, did their best. It should be added that the concert was unexpectedly preceded by a short orchestral *Elegy on the death of Sir Sterndale Bennett*—a spontaneous contribution on the part of Mr T. Wingham, one of the most favoured pupils of the late master. The *Elegy*, near the conclusion of which an allusion to the *barcarolle* in the fourth concerto is gracefully brought in, has all the sentiment appropriate to such an offering, and was listened to with an interest not to be misconstrued.

For the next concert,* Mendelssohn's *Reformation* symphony is announced, as well as Schumann's overture to *Genoveva*; that of Mr W. G. Cusins to the *Travailleurs de la Mer*, and last, not least, a new concerto (in G) from the pen of Herr Joseph Joachim, the principal part in which will be played by the famous violinist himself.—*Times*.

MDLLE MARIE KREBS' second recital at St James's Hall, on Wednesday afternoon, was as brilliant and successful as her first—a week previous. We reserve remarks on both.

BRITISH ORCHESTRAL SOCIETY.—The first concert of the third season of this newly-formed society, was held at St James's Hall, on Wednesday evening, under the direction of Mr Mount. The entire programme, vocal and instrumental, was selected from the works of the late Sir Sterndale Bennett. The concert was a decided success. More in our next.

ST PATRICK'S EVE will be celebrated at the Royal Albert Hall by an Irish Festival concert, in which Madame Lemmens-Sherington, Madame Patey, Mr Vernon Rigby, and Signor Foli (who will sing in London for the first time this season), are to take part. Mr Levy, the celebrated cornet player, also appears, and Part Songs will be contributed by the Part-Song Choir of the Royal Albert Hall Choral Society.

SACRED HARMONIC SOCIETY.—Mendelssohn's *St Paul* will be performed by the Sacred Harmonic Society, at Exeter Hall, on Friday next, the 19th inst. Miss Edith Wynne, Madame Patey, Mr Edward Lloyd, and Mr Santley, are to be the principal vocalists. Sir Michael Costa will conduct the performance. The usual Passion week (43rd) performance of the *Messiah* takes place on Wednesday, the 24th inst.

MR WILLEM COENEN gave his second performance of Modern German Chamber Music on Thursday night, at St George's Hall. The selection of pieces was quite as varied and interesting as at the first, a week since, and Mr Coenen's coadjutors were the same eminent artists mentioned last week, viz., Messrs Wiener, Amor, Zerbini, and Daubert, with the addition, in a very interesting otter by Svendsen, of MM. Vogel, Jung, Stehling and Ould. The vocalists on this occasion were Misses Anna Williams and Julia Elton. We shall return to these concerts—the third of which is announced for next Thursday—very shortly.

J.

Had I been king of Cariboo—
I might have been, and so might
you—
I ne'er had lent
My full consent
To calling chalk a condiment.
To wean the nation from such
themes [gleams
I might have shown them passing
Of anchorites,
And trilobites,
And other entertaining sights.

But since this simple sort of thing
Occurs not to the reigning king;
The Caribobs
Do what they choose,
And hold on chalk eccentric views.
But they can't prove, how'er they
talk,
That pepper is the same as chalk.
Such heresy
Would not suit me
And hanged each mother's son should
be.
Fun.

* To-day.

The Allmangaha.

From ("Another World.")

"Improve Nature's gifts, and with her elements form new compounds.
"Were man's faculties given that they should slumber?"

One night in my slumber I was disturbed by my attendant telling me that the gardener had an important communication to make. I bade him enter. He came to make known to me that my labours had been so far successful that, in the vase of earth in which the seed had been planted, a little white bud was bursting from the ground. He brought the vase in his arms, and I will not deny that I shed tears of joy.

About three years from that time, to my delight, fruit made its appearance. I watched with greedy eagerness the day when it would ripen.

I cannot tell you with what anxiety I tended its growth. I fancy at this moment I feel the heart-beatings that always accompanied me as I approached the spot where the plant was placed.

The gardener, desiring to save me some of the pain of deferred hope, told me that the time of ripening would be later than I had anticipated.

A little in advance, however, of the time I had foretold, the gardener entered my study with a face radiant with joy, and placed before me one of the prettiest little baskets I had ever seen, though the beauty of our basket-work is, as I have said, remarkable. I thought it must be a present from his wife, for she was very skilful and often presented me with baskets of her own work. Loving my people as I did and looking on them all as my children, I saw the nervous state of the man, and to reassure him, I said, "This is kind of your fair Lineena." At the same time I admiringly examined the basket, but its weight indicating that there was something inside, I raised the lid, and beholding its contents I uttered a cry, such a cry of joy as might escape a parent on finding a long-lost child.

The basket contained a specimen of the precious fruit, quite ripe. I turned it on every side with anxious interest; and, having congratulated my faithful gardener, who had so zealously carried out my wishes, I descended to the culinary department, for I would not trust the precious treasure to others, and I immediately proceeded to cook the vegetable of my creation.

I directed a small bird to be prepared with which to eat the new condiment, that I might thus test its properties; when it had been served, I directed the gardener to sit at my table. The success was beyond my best hopes. By the process of cooking, the fruit-vegetable had been dissolved to the consistency of a jelly, and formed the most relishing sauce ever tasted,—aromatic, stimulating, and appetising.

To a richness like cream was added the pungency and aromatic flavour of spices, with the relish of salt and the piquancy of fresh lemon-juice—in a word, the combination presented the finest flavour for a condiment that could possibly be desired, surpassing all the spices and sauces hitherto known in my world. Indeed, it was so exquisitely appetising that an epicure might easily be tempted to eat the vegetable without the addition of meat.

During the growth of the tree, many slips had been planted, which were then in a flourishing state, so that in a very short time the vegetable-fruit was cultivated extensively, and became a household necessity.

Hermes (Communicator.)

(To be continued.)

OCCASIONAL NOTES.

THE LATE SIR STERNDALE BENNETT.—An influential meeting was held, on Monday, at Sheffield, the native town of Sir Sterndale Bennett, to consider the question of erecting a monument to him. The meeting was held in the rooms of the School of Art, and was called by Mr W. Smith, President of the Local Chamber of Commerce. It was decided that the monument should take the form of bust, to be placed, with a suitable inscription, in the Cutlers' Hall. The cost will be about 200 guineas, much of which has already been subscribed.

A MONUMENT to Aimée Desclée, the celebrated actress, will be inaugurated on Tuesday at Père-la-Chaise. The monument is a small pyramid of Burgundy-stone, bearing on one side the words, *Frou-Frou, Marcelline, La Visite des Noces, La Princesse Georges, La Gueule de Loup, La Femme de Claude*, and on the other the inscription, "Aimée Desclée, 18 November, 1836, 9 Mars, 1874"—being the dates of her birth and death.

THE CAMBRIDGE UNIVERSITY PROFESSORSHIP.—We are authorized to state that Dr Chipp has renewed his candidature for the Musical Professorship in Cambridge University, he having retired only on the assurance that Mr Macfarren would be unopposed.

SIR HOPE GRANT.—In a very interesting review of the military career and exploits of this great general, which appeared in Monday's *Times*, there is a passing remark that cannot fail to interest musicians and amateurs of music:—

"In the midst of the hardest marching, alternately with constant fighting and alarms of war, his violoncello was sure to figure in his scanty baggage."

HERR CARL BEHRENS has been taking very successfully to the singing of oratorio music in the provinces. Recently at the Liverpool Philharmonic he sang the principal bass music in the *Messiah*, and shortly afterwards that of *Judas Maccabaeus* at a sacred concert in Edinburgh. In both instances he seems to have given very general satisfaction, and his performances were spoken of in high terms by the local connoisseurs.

THE INTENDANT-GENERAL, HERR VON HÜLSSEN, has posted up bills in the Theatres Royal, Berlin, begging ladies to attend the performances without bonnets, and to modify the capillary structures with which they are accustomed to adorn, or disfigure, themselves. Such head-dresses prevent people occupying back seats from obtaining even a tolerable view of the stage. Unless Herr von Hülsen is prepared to follow up his appeal by the practical use of cold steel (like Peter the Great on the beards of his Boyards), he is hardly destined to witness any abatement of the nuisance to which he calls attention.

CONCERT.

M. ALEXANDRE BILLET gave his third and last recital on Wednesday morning at St George's Hall. The accomplished Franco-Russian pianist was in "full force." Opening his recital with Weber's Trio in G minor (Op. 63) for pianoforte, flute, and violoncello, in which he was ably assisted by Messrs J. Radcliffe and Paque, he next favoured his audience with Beethoven's Sonata in A flat (by desire), which, notwithstanding the *contretemps* of the pianoforte getting out of order, and thus interrupting the performance for a time, went well, and was loudly applauded. M. Billet also gave a selection of pieces by Chopin, Moscheles, Brahms, and Rubinstein, in all of which he maintained his position as a pianist of the first rank. With his talented pupil, Miss Constance Levy, M. Billet played Moscheles' Sonata in E flat (Op. 47), a work we should like to hear oftener. Miss Levy proved herself a worthy associate of her master, playing in a clear and earnest manner and showing unmistakably the excellent instruction she has received, and the profitable use she had made of it. The duet was loudly and deservedly applauded. Mdme Ernst sang Meyerbeer's *aria*, "Va dit elle," and a song by Pinsuti; M. Paque, the excellent violoncellist, played, in his very best style, a "Larghetto and Rondo," by Boccherini. Messrs. Ganz and Lehmkeyer were the accompanists of the vocal music.

ATHENS.—The Politeama, now in course of erection here, will be opened in May with Italian opera.

FLORENCE.—Sig. Auteri-Manzocchi's opera, *Dolores*, has achieved, as it were, *succès d'estime* at the Pergola.

ROME.—After singing once in *Aida*, Signora Stoltz was compelled through illness, to cancel her engagement. She was replaced, at short notice, by Signora Wizjak.

ROYAL ACADEMY OF MUSIC.

A "Students' Evening Concert," the first at St James's Hall, was given on Thursday evening, in honour of the late Principal, Sir W. Sterndale Bennett, from whose works the entire programme was selected, as will be seen below:—

Anthem (Op. 30, No. 1), "Remember now thy Creator (Solo parts, Miss Mary Davies, Welsh Choral Union scholar, and Miss Barkley)—W. Sterndale Bennett; Rondeau à la Polonaise, in C minor (Op. 37), pianoforte (Miss Burton)—W. Sterndale Bennett; Song (Op. 23, No. 4), "To Chloe in Sickness" (Miss Nessie Goode)—W. Sterndale Bennett; Chamber Trio, in A (Op. 26), for pianoforte, violin, and violoncello (Mr Walter Fitton, Mdlle Gabrielle Vaillant, and Mr Buela)—W. Sterndale Bennett; Recit., "Let thy mind," and Duet, "Do no evil" (Op. 30, No. 2), (Miss Agnes Larkeon, Westmorland Scholar, and Miss Grace Bolton)—W. Sterndale Bennett; Three Diversions, for two performers on the pianoforte, Op. 17 (Miss Martin and Miss Hancock)—W. Sterndale Bennett; Song (Op. 35, No. 3), "Dawn, gentle flower" (Miss Mary Davies, accompanied by Miss Mary Butterworth)—W. Sterndale Bennett; Anthem, "Now, my God, let, I beseech Thee" (composed for the occasion of the consecration of the Chapel of St John's College, Cambridge, May 12th, 1869, first time of performance in London) (solo parts, Miss Marie Duval, Miss Mary Davies, Miss Grace Bolton, Mr Fred. Nichols, and Mr George)—W. Sterndale Bennett; Three Musical Sketches, "The Lake," "The Millstream," and "The Fountain" (Op. 10) (pianoforte, Miss Alice Curtis, Potter Exhibitioner)—W. Sterndale Bennett; Duet (Op. 30, No. 3), "And who is he that will harm you" (Miss Jessie Jones and Miss Thekla Fischer)—W. Sterndale Bennett; Sonata in A flat (Op. 46), "The Maid of Orleans" (pianoforte), Andante Pastorale (In the Fields), Allegro Marziale (In the Field) (Miss Evans), and Adagio Patetico (In Prison), Semplice, Moto di Passione (The End) (Miss Boxell)—W. Sterndale Bennett; Song (Op. 35, No. 6), "Sing, Maiden, Sing" (Mr Henry Guy)—W. Sterndale Bennett; Impromptus in E and F sharp minor (Op. 12, Nos. 2 and 3) (pianoforte, Miss Combs)—W. Sterndale Bennett; Part-Songs, "Sweet stream, that winds through yonder glade," and "Come live with me"—W. Sterndale Bennett. Conductor, Mr Walter Macfarren; organist, Mr Walter Fitton; accompanist, Miss Alice Curtis.

The whole performance was satisfactory to the well-wishers of the Institution and to the students, who do it honour.

The next public rehearsal is announced to take place on Thursday morning, April 8th, under the direction of Mr Walter Macfarren, when the programme will be selected entirely from the works of the late Principal, and include the sacred cantata, *The Woman of Samaria*.



THERE IS NOTHING NEW UNDER THE SUN.

The latest example of the truth contained in this time-honoured saying is, if we are to believe a contributor to the *Guide Musical* of Brussels, afforded by the new National-Festival-Stage-Play-Theatre at Bayreuth. The contributor in question boldly asserts that Grétry thought of something similar years ago, and that, therefore, the claims of Herr Wagner to originality of design.

"Are melted into air, into thin air."

Hear what he says:

"The papers are filled with details descriptive of the New Paris Opera-house. It is curious to contrast with this gigantic building, lately inaugurated, the modest edifice which Grétry desired to see raised to musical and dramatic art. 'Were I a manager, I should say to my architect: Recollect that what we here want is not a monument constructed solely to be looked at and to produce a grand effect on the eye; the essential point is that we may be able to hear perfectly all that is said upon the stage.'

"After developing this thesis, and banishing, by way of termination, 'the music of big notes,' whence orchestral 'finish' is excluded, 'to the large houses for musical tragedies,' the author of the *Tableau parlant* continues:

"No boxes, small or big. I would have a circular house, all rising in steps; each place convenient and separated by slight lines of demarcation an inch high. After the orchestra for the musicians, a series of steps should form a single circular amphitheatre, gradually rising with nothing above it save a few trophies painted in fresco.' With regard to the orchestra he wished that 'it should be veiled from view and that neither the musicians nor the lights of their music-stands should be seen from the side of the audience. The effect would be magical, and we know that, in all cases, the orchestra is never supposed to be where it is. I think that a hard stone wall is needed to separate the orchestra

from the stage, so that the sound may reverberate in the front of the house.'

"Who does not recognise in this theatre dreamed of by Grétry, the edifice now approaching completion at Bayreuth? Leaving out of consideration the dimensions, we might fancy that Wagner has modelled his plan on that traced by our countryman. Not a single box. The rows of seats rise from the stage like the steps of an amphitheatre. No ornaments to divert the attention; a few columns at the sides of the house. No foot lights. The orchestra is rendered invisible, the musicians being placed five metres lower than the level of the stage. There is a space left completely empty; this is, as Wagner calls it, the mystic space, a sort of 'sonorous wall,' separating the Real (the public) from the Ideal (the stage).

"We spoke of a difference in the dimensions. Yet Wagner and Grétry are near agreeing on this point. The latter wanted only a thousand spectators. Wagner puts fifteen hundred persons in the pit and five hundred in the gallery above, which is exclusively reserved for the inhabitants of Bayreuth. These two geniuses, as we perceive, have in view solely the ideal perfection of art. For them the essential objects are the stage and the orchestra. To be freed from everything calculated to divert the attention, to attain, so to speak, to the state of 'a dream,' to hear 'directly,' and not 'by re-percussion or in echoes,' such is what they desire above all else. Asking himself what there could be in common between 'dreams and the productions of genius,' and answering the question by the profound phrase that: 'It is the man of night who does everything, the man of the morning is often but a mere scribe.' Grétry felt that, in order perfectly to enjoy productions thus brought to light, it was necessary that the imagination should, so to speak, be transported into the state of ecstasy, which gave birth to them. He thus relates one of his dreams.

"The most delicious opera I ever heard in my life, and which was a thing not of my organs but of my mind, is one at which I was present in a dream. Never was I myself and never did I behold the spectators so sweetly entranced. It was not a tumultuous and fatiguing delirium, but a continuation of gentle sensations, without any monotony; there were none of the gigantic effects opposed to absolute repose; no too striking contrasts between the colours; the contrasts were those of the rainbow, and they depicted deliciously every situation of the drama. Everything we are told concerning the pleasure experienced by the souls of the blessed in Elysium was reproduced by this music. On awaking, I endeavoured to remember some touches of the melody, some of the harmony in this celestial production, but in vain. The moral man was already mixed up with the physical man. The sun was covered with an impenetrable cloud; all that was left me were regrets and the certainty of having enjoyed."

DONIZETTI AND SIMON MAYR.

Writing in *La Perseveranza*, Sig. Filippi says:—

"The people of Bergamo, with that patriotism which distinguishes them, intend honouring, next September, with an extraordinary solemnity the memory of two great masters, Gaetano Donizetti and Simon Mayr. Bergamo, justly proud of having been the birth-place of Donizetti, professes special veneration for Simon Mayr also. The latter, although German by birth, went, when still a boy, to Bergamo, which he made his adoptive country. He lived there all his life, and died there at the advanced age of eighty. A fertile and most excellent composer, especially of sacred works, he was the founder and the master of the Musical Institute of Bergamo. He educated and supplied with means many composers and celebrated artists who issued from that establishment. He was the master, the friend, and second father of Gaetano Donizetti, whose genius and whose glory soon eclipsed his preceptor's. The remains of Donizetti and those of Mayr have been lying for many years in private vaults in one of the city cemeteries. To preserve these venerated relics from the ravages of time, and keep them in a more fitting place, the Municipality caused them to be identified and put into appropriate copper coffins, which will be interred in the Monumental Basilica of Santa Maria Maggiore, and under the bases of the monuments erected inside the sacred edifice to the two great masters."

"Inspired by a noble thought, the citizens of Bergamo have resolved on transporting with extraordinary pomp the coffin to the cemetery of the Basilica, accompanying the act with a religious and with a civil festival, to which will be invited not only all the local composers and musicians, of whom there are a great number, including some highly distinguished ones, but also all foreign composers and musicians, who may be desirous of paying homage by their presence to the memory of Donizetti and of Mayr. Bergamo, we have no doubt, will do herself honour on this occasion, as she has done on others. She has already given us a pledge that she will do so by electing for the purpose from among her citizens a committee of distinguished persons, presided over by Commander G. B. Camozzi, Senator."

WAIFS.

We are informed, on creditable authority, that one of the chief attractions of the forthcoming season at Her Majesty's Opera, Drury Lane, will be the Bolognese version of Wagner's *Lohengrin*. The leading parts are assigned to Mlle Tietjens (Ortrud), Madame Christine Nilsson (Elsa), and Signor Campanini (the original Italian "Knight of the Swan"). A more promising cast could hardly be desired.

Nicolini is said to be engaged for the Cairo opera, on splendid terms.

We are glad to learn that Mr Crowdie has resumed his position as Editor of the *Musical Standard*.

Pending the first performance of his comic opera, *Carmen*, M. Georges Bizet received the cross of the Legion of Honour.

Mr W. B. Healey is to be the acting manager for Mons. Rivière's series of promenade concerts, announced to commence at the Prince's Theatre, Manchester, on March 24th.

Mr F. Howell's oratorio, *The Land of Promise*, is to be performed at the Unitarian Church, Yarmouth, on Easter Sunday afternoon, as a "Service of Song," with orchestral accompaniments.

Mr Mapleson has engaged the celebrated Italian tragedian, Salvini, for a series of performances at Drury Lane Theatre, to commence on the first of April, with, as we are informed, Shakspere's *Othello*.

Verdi has declined an invitation to assist at the performance of *Aida*, in Rome, on the ground that it would be necessary for him to take his seat in the Senate, and he does not wish the two events to be simultaneous.

The *Salvator Rosa* of Sig. Gomez has been produced at the Teatro Regio, Turin. The composer was called on 22 times. 2200 times.—DR BLIDGE. (After *Il Guarany*, it behoves Mr Gye to look sharply after *Salvator Rosa*.—D. P.)

Claude Jaquinot, a young violinist, fifteen years of age, though he bears a French name, was born and educated in England. Master Jaquinot lately gave a concert in Paris, assisted by MM. Roger, Bonnefée, Salomon, &c., with complete success, according to the 19^{me} Siècle and other journals of repute.

The elaborate and thoughtful assessment of the position of Sir Sterndale Bennett in the ranks of musical composers, in the current number of *Fraser's Magazine* is, I hear, from the pen of Mr H. H. Statham, a gentleman who, while practising professionally as an architect, is intimately acquainted with music. Some of Mr Statham's remarks will probably excite animadversion, but by the friends of Bennett his article is voted discriminately and yet thoroughly just.—*Liverpool Post*.

Signor Arditì has left Berlin for Vienna, where he is engaged to conduct the Italian operas, with Madame Adelina Patti as the "star." At Berlin, Signor Arditì brought out M. de Flotow's *L'Omra*, with Madame Artôt-Padilla and her husband in the principal characters. The opera was successful, and the Emperor and Empress were present. At a court concert, two of Signor Arditì's compositions were given "by command," and the Emperor and Empress personally expressed to Signor Arditì the pleasure they had derived from hearing them.

MR RANSFORD'S GOLDEN WEDDING.—This day, the 13th of March, Mr Ransford, the popular vocalist and composer, will complete his seventieth year, while the 23rd is the fiftieth anniversary of his marriage—his Golden Wedding Day. The Lord Mayor, by whom the "veteran" is highly esteemed, has signified his intention of marking the occasion by giving a dinner at the Mansion House to Mr and Mrs Ransford, and thirty of their personal friends. This is not only a high compliment to Mr Ransford and his family, but indirectly to the musical profession.

ROSE HERSEE.—Of Miss Rose Hersee it would be little to say that she is the best of our English dramatic singers. She has no superior in the concert-room. On the stage, however, she stands quite alone; and judged, not by comparison with other English vocalists (of whom the best are to be heard only at concerts), but by the standard of such perfect singing as is sometimes to be heard on the Italian stage, Miss Hersee may claim to rank among the best of the so-called "light sopranos." Miss Rose Hersee is now to be heard at the Philharmonic Theatre Islington, where, to the surprise of every one, the ever-changing but apparently indestructible thing called "English opera" has just started into new existence. It may be doubted nevertheless, whether English opera can be kept up by one singer alone, even though that singer possesses the lightness and buoyancy which, with many other attractive qualities, belong to Miss Rose Hersee. Miss Hersee sings brilliantly and with good expression; she bears herself gracefully on the stage; and she is a lively and intelligent actress. Indeed, aided by a contralto, tenor, baritone, and bass of something like her own merit, and supported by a well-trained orchestra, she would be invaluable to any theatre whose manager was determined to give once more a fair trial to English opera.—*Fall Mall Gazette*.

The following extraordinary announcement appeared outside the Grand Opéra last week:—"Ce soir mercredi relâche, par indisposition de MM. Villaret, Salomon, Sylva, Léon Achard, Bosquin et Vergnet." Six tenors ill, all at once, and in one Theatre!!

In reference to the proposed Musicians' Window at Westminster Abbey, a correspondent has kindly furnished the *Choir* with a copy of a window of somewhat similar design which has been placed in Louth Church, by Messrs Clayton & Bell, as a memorial to the late Mrs Barnard, better known to the musical world as "Claribel." The window, which has five lights, represents the musical characters of the Bible, the subject of the first light being Miriam, with her timbrel; of the second, David, with a harp; of the third, the Virgin Mary, with a lily; of the fourth, Asaph (the leader of David's choir), with a stringed instrument; of the fifth, Deborah under a palm tree. The glass at the base is filled with designs corresponding to those above, and the window, as a whole, is said to be completely successful.

BREMEN.—A new opera—*Edda*, by C. Rheinthalner—has been produced at the Stadttheater.

PALMERO.—Sig. Ponchielli's *Promessi Sposi* has been given at the Teatro Bellini—with what success is left to conjecture. Only Mr Gye can fix the status of this opera.

CHEMNITZ.—Verdi's *Aida* has been brought out at the Stadttheater with complete success. The manager, Herr Sasse, has spared neither time nor money in putting it on the stage.

PRAGUE (8th March).—Mr Charles Oberthür, the accomplished harpist, met with great success and had a flattering reception at the "Cvrtého Koncertu" yesterday. His performance of Parish-Alvars' Concerto was greatly applauded, and he was unanimously recalled at its conclusion. After playing his own "Souvenir de Londres" he was recalled three times, and then played his "La Cascade," with the greatest success. The concert was one of the best attended for some time, and there were present the President of the Conservatoire (Count Waldstein) and his family; also, Prince Emil, of Fürstenberg, and the élite of the nobility of Prague. M. Jindrich Hofmann's "Frithjof" Symphony, his "Overture K Shakespeare-ovu Richardu III," and "Modilba" z Webrova (K. M. z), "Kouzéláho strelee" od Bedr. Luxa, made up the programme of the evening.

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30. *The red cross banner Badia.

BOOK VI.

31. *The distant bell Badia.
32. *The sunset bell Pissuti.
33. *Who'll follow Paggi.
34. *Sleep on Balfe.
35. *O to the summer night Prentiss.
36. *O hear ye not Smart.

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"Miss Sterling was the vocalist, and sang, in addition, to selections from Schumann, a new song by Arthur Sullivan, entitled, 'Thou art weary,' which is one of the most beautiful and thoughtful effusions of the composer's graceful music."—*Daily Telegraph*, Nov. 12.

"Miss Antoinette Sterling was the vocalist. In the second part she introduced a new song by Mr Sullivan, an admirable setting for a contralto voice of some very touching lines by the late Miss Adelaide Proctor, addressed by a poor mother to her starving child, the burden being—

'Sleep, my darling, thou art weary;

God is good, but life is dreary.'

The song exactly suited Miss Sterling's voice and style, and it will assuredly become as great a favourite as 'Will he come,' to which it is a worthy pendant, and the words of which are also by Miss Proctor."—*Standard*, Nov. 12.

"Miss Antoinette Sterling repeated Mr Sullivan's new song, 'Thou art weary,' a second hearing of which has confirmed our good opinion of it."—*Standard*, Nov. 16.

"At the concert on Monday, Miss Sterling had introduced a series of charming *Lieder* by Schumann, and a new song by Mr Arthur Sullivan, 'Sleep, my darling, thou art weary,' an admirable setting of Miss Proctor's poem, 'Hush, I cannot bear to see thee,' which, like everything Miss Proctor wrote, was well adapted for, and, in fact, seemed to invite musical treatment. Her verses have inspired Mr Sullivan with a genuine melody, of which the rhythm is particularly remarkable; and the song, both at Monday's and Saturday's concert, pleased so much that Miss Sterling was called upon to repeat it."—*Pall Mall Gazette*, Nov. 17.

"Miss Sterling sang discreetly and sympathetically four of Schumann's 'Dichterliebe' (Nos. 1, 2, 3, 7, and 8); but came off still better in a new song by Mr A. Sullivan, who has set words by Adelaide Proctor, 'Thou art weary,' the dying consolation of a starved mother to her child, the refrain of which is—

'Sleep, my darling, thou art weary;

God is good, but life is dreary.'

It is a painful theme; but the composer has treated it with such pathos that the air tells powerfully."—*Athenaeum*, Nov. 14.

"The vocalist was Miss Sterling, who sang four songs by Schumann (Nos. 1, 2, 7, and 8 of the 'Dichterliebe'), and a new song, entitled 'Thou art weary,' written by Miss Adelaide Proctor. The words are good, and have been fitted to charming and expressive music by Mr Arthur Sullivan, who has added a pianoforte accompaniment worthy his high reputation, and worth listening to for its own sake."—*Observer*, Nov. 15.

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"Mr Sullivan's graceful song—a novelty—was rendered by Miss Edith Wynne with much refined expression; and the applause which followed necessitated its entire repetition."—*Daily News*, January 13.

"A very expressive new song, by Mr A. Sullivan, 'Tender and True,' was sung with such effect by Miss Edith Wynne that it had to be repeated."—*Illustrated London News*, January 16.

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Madame DELL' ANSE.	Mdlle COTTINO.
Mdlle PEZZOTTA.	Mdlle GHIOTTI.
Mdlle CALASCH.	Mdlle SCALCHI.
Mdlle EMMA ALBANI.	

Signor NICOLINI.	Signor BOLIS.
Signor PAVANI.	Signor PIAZZA.
Signor BETTINI.	Signor SABATER.
Signor MANFREDI.	Signor ROSSI.
Signor GRAZIANI.	Mons. MAUREL.
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Mr DAYES, Mr CANEY, and Assistants.

The Répertoire of the Royal Italian Opera, from which the performances of the approaching Season will be selected, now includes no less than Forty-seven Operas:—

L'Africaine, Meyerbeer; L'Etoile du Nord, Meyerbeer; Les Huguenots, Meyerbeer; Dinorah, Meyerbeer; Roberto il Diavolo, Meyerbeer; Le Prophète, Meyerbeer; Don Giovanni, Mozart; Le Nozze di Figaro, Mozart; Il Flauto Magico, Mozart; Il Barbiere di Siviglia, Rossini; Guglielmo Tell, Rossini; Otello, Rossini; La Gazza Ladra, Rossini; Semiramide, Rossini; Lucrezia Borgia, Donizetti; Don Pasquale, Donizetti; La Favorita, Donizetti; Lucia di Lammermoor, Donizetti; La Figlia del Reggimento, Donizetti; L'Elsie d'Amore, Donizetti; Linda di Chamounix, Donizetti; Norma, Bellini; La Sonnambula, Bellini; I Puritani, Bellini; La Traviata, Verdi; Il Trovatore, Verdi; Rigoletto, Verdi; Ballo in Maschera, Verdi; Don Carlos, Verdi; Ernani, Verdi; Luisa Miller, Verdi; Martha, Verdi; Fra Diavolo, Auber; Masaniello, Auber; La Domino Noir, Auber; Les Diamants de la Couronne, Auber; Fidelio, Beethoven; Orfeo, Gluck; Faust e Margherita, Gounod; Romeo e Giulietta, Gounod; Crispino e la Comare, Ricci; Der Freischütz, Weber; Hamlet, Thomas; Esmeralda, Campana, Le Astuzie Femminili, Cimarosa; Gelmini, Poniatowski; Il Guarany, Gomez; &c., &c., &c.

In addition to a selection from the most extensive répertoire, it is intended that three, at least, of the following works shall be given:—

GOUNOD's Opera of "ROMEO E GIULIETTA" for the first time these seven years. The principal characters by Madame Adelina Patti, Mdlle Bianchi, Mons. Faure, Signor Bagaglioni, Signor Bolis, and Signor Nicolini.

ROSSINI's Grand Opera, "SEMIRAMIDE," to be revived with new Decorations and Costumes, supported by the following Artists:—Madame Vilda, Mdlle Scalchi, Mdlle Calaschi, and Mons. Faure, &c.

HEROLD's Opera, "LE PRE AUX CLERCS," one of the most popular Operas of the French répertoire, will be given for the first time in England in an Italian form. The cast of characters is not yet determined on.

WAGNER's celebrated Romantic Opera, "LOHENGRIN," which has been a considerable time in preparation, will be produced with new Scenery, Costumes, and Decorations, early in the season. The chief characters will be represented by Mdlle Albani, Mdlle D'Angeli, Mdlle Proch, Mons. Maurel, Signor Bagaglioni, and Signor Nicolini.

FLORAL HALL CONCERTS.

These concerts have increased in popularity every year, and, as they take place between Two and Half-past Four o'clock in the daytime, afford families living at considerable distances from London very convenient opportunities of hearing, from time to time, all the great artists of the Royal Italian Opera. The Concerts will be under the direction of Sir JULIUS BENEDICT.

THE SUBSCRIPTION WILL CONSIST OF FORTY NIGHTS

But as there will (after the first week) be regularly FOUR NIGHTS in each week—viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY—Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two or more of those Four Nights.

* * * The attention of Subscribers is particularly requested to this privilege

TERMS FOR THE FORTY NIGHTS.

Boxes on the Second Tier (for four persons)	100 guineas.	Boxes on the Grand Tier (for four persons)	240 guineas.
Boxes on the First Tier, near the Stage (for four persons)	120 guineas.	Boxes on the Pit Tier (for four persons)	220 guineas.
Boxes on the First Tier, at the Side (for four persons)	160 guineas.	Orchestra Stalls (each)	35 guineas.
Boxes on the First Tier, Central (for four persons)	200 guineas.	Amphitheatre Stalls, First and Second Rows	18 guineas.

All Subscriptions to be paid in advance.

Subscribers of last Season are also respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same at once to Mr EDWARD HALL, at the Box-office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made. Also of Mr MITCHELL, Mr BUBB, Messrs LACON & OLLIER, Messrs CHAPPELL, Bond Street; Mr ALFRED HAYS, 4, Royal Exchange Buildings; and of Messrs KEITH, PROWSE, & Co., 48, Cheapside, Royal Italian Opera, Covent Garden, March, 1875.